

**FAMILY GUY**

"Brian Sings and Swings"

Written by

Mike Rowe

Writer's 1<sup>st</sup> Draft  
November 15, 2004

**ACT ONE**

**EXT./ESTAB. GRIFFINS' HOUSE - MORNING**

**INT. KITCHEN - SAME**

LOIS, MEG, STEWIE and CHRIS are eating at the table. PETER storms in. His pants are off and draped over his arm.

PETER

Late for work, Lois. Gotta go.

STEWIE

Hey, fat man! Close your shorts. The turtle's peeking out.

LOIS

Peter, what is it with you? You're always late for everything.

PETER

Not true.

LOIS

What about when we were supposed to meet up to see Spaulding Gray?

**INT. QUAHOG CIVIC CENTER - EVENING (FLASHBACK)**

It's crowded. SPAULDING GRAY is on stage, sitting at a table. In the background we hear his **monotone storytelling**. Lois, sitting next to an empty seat, checks her watch then looks around for Peter.

**EXT. QUAHOG CIVIC CENTER - CONTINUOUS (FLASHBACK)**

Peter quickly **drives up** to a VALET GUY.

PETER

Did I miss the show?

VALET

No. You still got twenty minutes.

PETER

Okay, thanks. I'm gonna drive around the block a few more times.

Peter drives off.

**INT. KITCHEN - DAY (BACK TO PRESENT)**

PETER

I won't be late today. I'm picking  
the Pawtucket Brewery calendar girls.  
Everyone's relying on me, Lois. Like  
when they needed me clean out the beer  
tanks.

**INT. PAWTUCKET BREWERY - DAY (FLASHBACK)**

Peter, holding a small brush, is being lowered by rope into  
an gigantic empty metal tank.

PETER

Okay, guys. Uh, there are some rats  
in here...

We hear the squeak of hundreds of rats.

PETER

Yeah, there are a lot of rats in  
here... Uh, up. Pull up. Up! Up!

We lose sight of Peter as he continues to be lowered in.

PETER (O.C.)

Up! (PANICKED) Ahhhhhh! Ahhh!

**INT. KITCHEN - DAY (BACK TO SCENE)**

Peter's headed out.

PETER

I'd pick you for Mrs. December, Lois  
but you're boobs are too saggy. Love  
ya...

**EXT. GRIFFINS' FRONT YARD - CONTINUOUS**

Peter runs out of the house to his car in the garage. BRIAN,  
still in his robe, crosses over to the driveway to get the  
paper.

Peter backs out, **full throttle** and violently backs over Brian. Brian **yelps** in agony. Peter rushes out of the car and crosses to a lifeless Brian lying in the driveway.

PETER

(SHOCKED) Brian! Oh, god. Brian...  
Okay, who did this to you?

BRIAN

(WEAKLY) You ran over me, you stupid,  
fat, son-of... (LOSING CONSCIOUSNESS)  
call-am... bulance... And... close  
shorts.

Brian is suddenly lifeless.

**EXT./ESTAB. QUAHOG HOSPITAL - LATER**

**INT. DR. HARTMAN'S OFFICE - SAME**

Peter and Lois are waiting anxiously.

LOIS

Oh, Peter. I hope Brian's okay.

PETER

Me too. I haven't been this worried  
since that time I played spin-the-  
bottle with Sandra Bernhardt.

**INT. LIVING ROOM - DAY (FLASHBACK)**

Peter, CLEVELAND, Lois, SANDRA BERNHARDT and a big grotesque, slimy MONSTER are playing spin the bottle. Peter spins...

PETER

(TO HIMSELF) Oh, god. Oh, please.

Not the monster. Not the monster...

The bottle is about to stop on Sandra Bernhardt... But it just makes it past her and clearly stops on the monster.

PETER

Whew, that was close.

The monster devours Peter in one big gulp.

**INT. DR. HARTMAN'S OFFICE - DAY (BACK TO PRESENT)**

DR. HARTMAN enters and sits at his desk.

DR. HARTMAN

(LOOKING THROUGH PAPERS) Okay, I just took a series of tests and it doesn't look good.

LOIS/PETER

Oh, god. / Oh, no.

DR. HARTMAN

(RE: PAPERS) I got a D in math. An F in science and apparently I read at a fifth grade level... Mr. And Mrs. Griffin, Brian is in critical condition. I'd understand perfectly if you went with another doctor.

LOIS

No, Dr. Hartman. We trust you.

Dr. Hartman stands.

DR. HARTMAN

Okay. Then if you'll excuse me...

Brian is about to go into labor.

**EXT./ESTAB. JAMES WOODS HIGH - DAY**

**INT. SCIENCE CLASSROOM - SAME**

STUDENTS are paired off at lab tables. The teacher, MR. MCCLOUD checks out the room.

MR. MCCLOUD

Okay, let's get started...

Meg, sitting alone, has her hand raised.

MEG

Mr. McCloud. I don't have a partner.

MR. MCCLLOUD

Oh. I'm sorry. Is there someone here  
who doesn't have a partner that'd like  
to sit with Meg? Elephant Man?

**ANGLE ON** the ELEPHANT MAN sitting alone. He shakes his head  
no and **grunts** as he waves Meg off. Meg sinks in her seat,  
rejected. SARAH, a husky but cute lesbian classmate  
approaches her.

SARAH

Hey, dude, you okay?

MEG

No. Everything sucks. And, to top it  
off, my dog got hit by a car and he  
might die.

SARAH

Ah, man, I'd freak too if my dog got  
hurt. You wanna see a picture?

Sarah slides her pants down over her ass cheek to reveal a  
tattoo of a pitbull.

MEG

She's cute.

SARAH

Yeah... So, uh, you need a partner?

MEG

(BRIGHTENING) Yeah.

Sarah sits next to Meg. She purposely drops a pencil.

SARAH

Oops, dropped a pencil. Meg, could  
you get that for me?

MEG

Okay.

Meg gets up and bends to get the pencil. Sarah checks out her ass and nods approvingly to herself.

**EXT./ESTAB. QUAHOG HOSPITAL - DAY**

**INT. WAITING AREA - SAME**

Lois is reading a magazine. Meg is pacing.

MEG

I hate this. It's taking forever. I want to know what is going on with my dog?

LOIS

Don't worry, Meg. This is a very good hospital. They're on top of everything here.

Peter and Chris come out of a room, arm in arm with a DEAD GUY wearing a hat and sunglasses.

PETER

Hey, look at this, Lois. Chris and I are playing "Weekend At Bernie's" with this dead guy.

CHRIS

He's starting to smell.

PETER

(TAKING A WHIFF) Wooo. Wow. Yeah, this is not fun anymore.

They **toss** the body into a doorway.

**INT. HOSPITAL ROOM - LATER**

Stewie sneaks in. He sees a box of chocolates on a table next to a sickly OLD LADY lying in bed.

STEWIE

Hm, based on the sounds coming out of that phlegm-tunnel, I'd say those candies are likely to go to waste.

He reaches for the candy. The old lady wakes up.

OLD LADY

(WEAKLY) Oh, dear Little Jimmy.

She grabs Stewie and holds him for a long deep kiss. Stewie, in horror, tries reaching for her life support cord. After a few tries he grabs it, **pulling** it out of the wall. The machines **shut down**. She's suddenly motionless. Stewie rolls off of her, gasping for air.

STEWIE

Teach you to mess with me, you skeletal old freak.

He takes the chocolates and exits.

**INT. HOSPITAL ROOM #2 - LATER**

Peter is under the covers in the hospital bed watching TV. Lois enters.

LOIS

Peter, there you are. (EXCITED) I just talked to Dr. Hartman. Brian just got out of surgery. He's going to be okay!

PETER

(NOT INTERESTED) Yeah, whatever.

(EXCITED) Lois, hospitals are the best. Check this out--

Peter lifts the covers. He has his pants down to his ankles. His ass is on top of a bedpan.

PETER

I can take a crap without leaving the bed. A dream come true.



LOIS

Peter. Get out of there right now.

You are not a patient here.

PETER

One second, Lo(GRUNTING)is... There  
it is. (GRUNTING) There we go. (YELLS  
OUT) Nurse!

**EXT./ESTAB. JAMES WOODS HIGH - DAY**

**INT. CAFETERIA - SAME**

Meg and Sarah are sitting at a table across from each other.

SARAH

Meg, I know that we don't know each  
other all that well but... I like you.  
You're pretty cool.

MEG

You think so?

SARAH

Yeah. What if you and I were to, uh,  
you know... (HINTING) Go down for  
burgers at the intersection?

MEG

Burgers?

SARAH

No. You know... go tongue-hunting for  
snails in the hedge?

MEG

Huh?

SARAH

Drive to Cotton Candy Town on the face-  
bus...? Do laps around Furry Park?

Meg is lost.

SARAH

Meg, you do know that I'm gay, right?

MEG

You're what?

SARAH

Gay. You know...

Sarah picks up both of their doughnuts from the table and bops them together.

MEG

(REALIZING) Oh... Wow. That is so  
totally cool.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. LIVING ROOM - SAME**

Lois, Chris, Meg and Stewie are on the couch watching TV.

**ANGLE ON the TV.**

**INT. CLASSROOM - DAY (ON TV)**

We see MR. KOTTER and the SWEATHOGS. BARBARINO is standing with Mr. Kotter in his trademark confused state.

ANNOUNCER

We now return to John Travolta in L.  
Ron Hubbard's, "Welcome Back Kotter."

MR. KOTTER

Barbarino, you won't realize  
fulfilment until you experience all  
levels of the emotional power rods.

BARBARINO

Where?

MR. KOTTER

And you've only reached level nine.

BARBARINO

Who?

MR. KOTTER

You're not letting the power of the  
rods take you over.

BARBARINO

When?

Horshack raises his hand wildly.

HORSHACK

Ooo-Ooo, Mr. Kotter. It sounds to me  
like you're brainwashing us.

MR. KOTTER

Horshack, that's ridiculous.

Two guys in black suits and sunglasses storm in and **beat** the  
crap out of Horshack as they drag him out of the room.

**INT. LIVING ROOM - DAY (BACK TO SCENE)**

The door **flies open**. It's Peter with Brian in a wheelchair.  
Brian is bandaged and stitched up. He has a plastic cone  
around his head.

PETER

Look who's home!

MEG

(EXCITED) Brian!

They cross to greet him.

PETER

Not too close, he's in extreme pain.

Peter keeps **whacking** Brian's wounded legs into the door jamb  
as he tries to angle the wheelchair into the house. This  
**cracks** the wall.

LOIS

Peter, be careful.

PETER

Not a problem.

He accidentally **throws** Brian from the chair. He rolls the empty wheelchair over Brian and picks him up and **drops** him back in.

PETER

Okay, buddy, your family is here to help you get better. Let me get you some food.

Peter reveals a huge bag of dry dog food.

BRIAN

No. No food. I'm fine. In fact, I don't even need the wheelchair. I'm--

Peter fills Brian's cone with dried dog food.

BRIAN

(MUFFLED) Okay, great. This is--

Brian gets out of the wheelchair and tilts his head forward. The food **spills** out onto the floor. He starts **slipping** on it. He loses his balance and **falls** on his ass.

BRIAN

Okay, you know what? This sucks.

Life's a joke, man! I mean, why even try to get better? Seriously, I was almost killed in my own driveway.

Just like that. It doesn't matter.

Nothing fucking matters.

He rips the cone off and chucks it.

PETER

Oh, yeah. About the accident... (HE REVEALS A BILL) I got the bill for some stuff that got wrecked on the car. If you can take care of that right away, I'd appreciate it.

**EXT./ESTAB. THE QUAHOG JAZZARIA - EVENING**

**INT. BAR/SHOWROOM - SAME**

Brian, drunk, is at the bar talking to a PRETTY WOMAN.

BRIAN

(SLURRED) I mean, why bother? We can just die -- like, like you know, just like that -- Especially you... One of your pimps or johns could just kill you -- for no reason.

The woman, insulted, turns away.

BRIAN

Sorry -- Sorry -- Sorry -- You just looked -- (REALIZING) So, wait -- If we were to have sex -- it'd be free, right?

The woman **punches** Brian in the face, **knocking** him off of his stool. She storms off. He clumsily climbs back on the stool.

BRIAN

See, this -- this is what I'm sayin'.

I could've been killed, right there.

**ANGLE ON** a fat Mob Guy EMCEE on stage in front of a JAZZ TRIO.

EMCEE

All right, listen up. We have a guest  
who's here for a very special  
reason... He doesn't want his car to  
blow up next time he starts it.

He **laughs** then starts **coughing violently**. He composes  
himself.

EMCEE

Ladies and gentleman, Frank Sinatra  
Jr...

The crowd applauds as FRANK SINATRA JR. enters stage. The  
band **starts playing**, "The Second Time Around."

FRANK JR.

Thank you. (SINGING) LOVE IS LOVELIER,  
THE SECOND TIME AROUND /

BRIAN

(YELLING OUT) Is it lovelier than  
getting hit by a car?

The audience **laughs**.

FRANK JR.

JUST AS WONDERFUL / WITH BOTH FEET ON  
THE GROUND

BRIAN

(YELLING OUT) Nothing's wonderful.  
We'll all be dead soon.

FRANK JR.

Whoa, whoa. Stop, guys.

The **music stops**.

FRANK JR.

You seem a little troubled, there,  
pal. Anything we can do to help?

Brian is suddenly on stage.

BRIAN

You can start by playing a little  
somethin' that swings. (TO BAND) Like,  
let's say, "Lady Is A Tramp."

They trio **plays** "Lady Is A Tramp."

BRIAN

Nice... (SINGING) BROAD GETS TOO  
HUNGRY FOR DINNER AT EIGHT-TAAAH /  
LIKES THE THEATER / NEVER COMES LATE-  
TAAH / YEAH / SHE NEVER BOTHERS WITH  
JERKS SHE HATES

BRIAN/FRANK JR.

THAT'S WHY THE LADY IS A TRAMP.

BRIAN

SHE'S GOT THAT FREE (TO GIRL IN  
AUDIENCE) Love Ya. FRESH, KOO-KOO,  
RING-A-DING, WIND IN HER HAIR / LIFE  
WITHOUT CARE / SHE'S BROKE / SO WHAT?

BRIAN/FRANK JR.

HATES CALIFORNIA / IT'S COLD AND IT'S  
DAMP / THAT'S WHY THE LAA-DY / THAT IS  
WHY THE LADY... / THAT LA-DY IS A  
TRAMP!

Count Basie **signature piano finish**.

BRIAN

Ooo, dat broad is a tramp!

The audience **applauds** and **cheers**. Brian, wide-eyed, smiles  
takes a huge bow. Frank Jr. hugs him as the **applause** continues.

**END OF ACT ONE**

ACT TWO

**EXT./ESTAB. GRIFFINS' HOUSE - MORNING**

**INT. KITCHEN - SAME**

Chris, Peter, Stewie and Lois are eating breakfast. Peter has his face in his cereal bowl.

PETER

(FRUSTRATED) No, see, Lois, still nothin'. I do not hear a snap, crackle or a pop. It's more of a tickey-clicky sound.

Brian enters, happy and excited.

BRIAN

I am alive again! You are not going to believe what happened to me last night.

STEWIE

Oh, please do tell.

Stewie **snores** and pretends to fall asleep instantly.

BRIAN

Yeah, that's good. Good stuff, right there. Anyway, I sang at the Jazzaria with Frank Sinatra Jr. We did the old songs, joked around, drank and had a blast. And... he wants me to come back tonight and do it all over again.

PETER

(RE: CEREAL) Wait... I heard a pop.

LOIS

Brian, you're supposed to watch Stewie tonight. Remember?



PETER

Yeah, Brian. Lois and I are going to the bonfire at the city dump. We've had tickets for two months.

BRIAN

What? Well, find a baby-sitter. How hard is that? What about Chris? He'd be great. Really, what's the worse that could happen?

**EXT. WOODED AREA - DAY (CUTAWAY)**

The entire Griffin house is teetering on a tree branch. A few flimsy planks of wood are holding it up. A homemade ladder leads up to the front door. Peter and Chris look at it from below.

PETER

Chris, what did you do?

CHRIS

I made our house into a tree fort.

Pretty cool, huh?

PETER

Not bad.

The tree branch starts to bend down. The house topples off and **crashes** to the ground. It crumples into a heap.

**INT. KITCHEN - DAY (BACK TO SCENE)**

BRIAN

Okay, how about if I bring Stewie down to the club with me? They have day-care right there in the dressing room.

Brian looks to the camera and shakes his head no.

BRIAN (CONT'D)

C'mon, what'd you say? Believe me,  
he's easier to take care of than some  
people around here.

Peter sits up with the cereal bowl stuck to his face.

PETER

Ahh, can't breathe!

LOIS

Okay, Brian. I trust you.

**EXT./ESTAB. JAMES WOODS HIGH - DAY**

**EXT. SCHOOLYARD - SAME**

Sarah and Meg cross into a group of LESBIANS.

SARAH

Hey, everyone. Meg, meet my lesbian  
friends. Lesbian friends, meet Meg.

MEG

(SHY) Hi.

LESBIANS

Hi. / She's cute. / Hello. / etc.

SARAH

Just like all of us, Meg too was  
shunned, ignored and put down by guys.

CUTE GIRL

Men suck.

TOUGH GIRL

Penises creep me out, man.

SARAH

She's also been labeled an outcast  
just for being who she is.

LESBIANS

Poor girl. / Ooo. / Damn. / etc.

CUTE GIRL

That's rough... Wanna make out?

MEG

Uh, well. I'm not gay.

SARAH

Well, Meg, here's the thing... Gay isn't something you're born with. It's something you "turn." It happens after years of abuse, degradation and lack of acceptance into the real world.

CUTE GIRL

I didn't feel like I fit in anywhere until I "turned" gay.

SARAH

Meg, I think you'd like being gay. It's just... fun. Like, let me show you how we spend our Thursdays.

Sarah takes Meg's hand as they cross to a door. Sarah opens it.

**INT. 1960'S LOUNGE - CONTINUOUS**

It's a 1969 lesbian "Laugh-In" dance party. Go-go **music** plays as all types of groovy LESBIANS dance happily. Meg, amazed, crosses in with Sarah. The camera pushes in and out quickly. The music **stops**. Everyone freezes. **CLOSE ON** a HUSKY GIRL.

HUSKY GIRL

(TO CAMERA) Washington refuses to pass a bill on same sex marriages. I guess congressmen are more comfortable with their no-sex marriages.

The music **kicks** on again. Everyone dances. The **music** stops. Everyone freezes. **CLOSE ON** a MANNISH GIRL girl.

MANNISH GIRL

(TO CAMERA) Should men really be voting on women's rights? When one senator was asked about an abortion bill he said, "Oh. I paid that."

The music **starts**. Everyone dances. Meg and Sarah exit back out.

**EXT. SCHOOLYARD - DAY (CONTINUOUS)**

MEG

(BLOWN AWAY) Oh, wow. That was so totally great! Being gay is so cool.

**EXT./ESTAB. THE QUAHOG JAZZARIA - NIGHT**

**INT. DRESSING ROOM - SAME**

Brian, wearing a SHARP-LOOKING SUIT, is checking himself out in the mirror. Stewie is sitting nearby. Brian takes a quick swig from a flask.

BRIAN

(LIKE GLEASON) Mmmm. Woow!

Stewie stands.

STEWIE

Well, have fun out there tonight. I'm going to take a drive. Perhaps visit a museum. Where did you put the car keys?

BRIAN

You're not going anywhere. Sit in that chair and stay out of trouble. You hear me?

STEWIE

Fine, fine. Whatever. I'll behave.

Stewie finds a cigar and unnoticed by Brian, he casually **lights** it and **smokes** it.

**INT. BAR/SHOWROOM - LATER**

It's part-way into the show. Brian and Frank Jr. are sweaty, drinking and drunk.

FRANK JR.

Tough crowd. First time I've seen  
dead people smoke.

BRIAN

(SINGING) DRINKING AGAIN / THE BAR IS  
OPEN SO I'M DRINKING AGAIN...

STEWIE (O.S.)

(ON BACKSTAGE MIC) Was that singing or  
is there a moose in heat?

The audience **laughs**. Stewie, holding a microphone, walks out wearing a SHARP-LOOKING SUIT.

BRIAN

Stewie, what the hell are you doing  
out here?

STEWIE

I thought I'd hang out and wait for  
the real show to start.

The audience **laughs**.

FRANK JR.

What's this guy think he can do  
better?

STEWIE

I dropped a little something in my  
diaper that can do better. (TO THE  
BAND) Guys? Take the "tramp" home,  
won't you please?

The band **plays**, "Lady Is A Tramp."

STEWIE

(SINGING) SHE'S GOT THAT COOL, GROOVY,  
KNOCK-OUT WIND IN HER HAIR / SHE'S  
BROKE / THAT'S O--HHHATES CALIFORNIA /  
IT'S COLD AND IT'S DAMP

FRANK JR. / BRIAN / STEWIE

THAT'S WHY THE LADY / THAT'S WHY THE  
LADY / THAT'S WHY THE LADY... IS A  
TRAMP.

The crowd **goes crazy**. The guys take their bows.

FRANK JR.

(TO BRIAN) Hey, Pally. I think we  
found a third.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. LIVING ROOM - SAME**

Lois and Peter watch TV. Meg enters, she has a FAINT MOUSTACHE.

LOIS

Meg, do you have a moustache?

MEG

Yeah. It grew in ever since I turned  
gay.

PETER

Gay! Holy frickin' crap. That is  
awesome!

**INT. QUAGMIRE'S LIVING ROOM - CONTINUOUS**

QUAGMIRE is sitting, reading a magazine. Suddenly he picks  
up a vibe and stands up.

QUAGMIRE

(LOOKING OFF) Gig--?

He turns his head slowly in different directions. Like tuning into a radio station, we hear his head **pick up** on the Griffins' conversation.

LOIS (O.S.)

(POOR RECEPTION) I know what you're going through--

**INT. GRIFFINS' LIVING ROOM - CONTINUOUS**

LOIS

And Meg, you are not gay.

PETER

Lois, I am her father and I will tell her if she is gay or not.

STEWIE

I don't know if I could be gay, really? What with the gym all day, the shoe shopping, the disco dancing. Although, there is an upside that sounds rather intriguing.

LOIS

Meg, I'd love it if you were gay.

We see Quagmire's head suddenly appear in the window.

QUAGMIRE

Aw right!

LOIS

But you're not. You just like all the attention Sarah is giving you.

MEG

You are so wrong!

Meg storms off, upstairs.

MEG

(FROM TOP OF STAIRS) I am a lesbian.

You'll see.

LOIS

(YELLING) It's just a phase. In

college I was gay for a week.

Quagmire suddenly **throws** himself through a window, **shattering** glass everywhere. He **flops** around on the floor uncontrollably.

QUAGMIRE

Giggidy. Gig-gig-giddity. All right!

**INT. MEN'S CLOTHING STORE - DAY**

A huge LUMBERJACK is confused as he looks at two completely empty shirt racks.

**ANGLE ON** Meg at the register buying a giant stack of flannel shirts.

**INT. MEG'S BEDROOM - DAY**

Meg is practicing seduction with a chair that has a bra hooked around the back of it. She unhooks the bra with one hand. The bra falls. She, like a wild woman, kisses the back of the chair.

**INT. BATHROOM - DAY**

Meg carefully unwraps a dead fish. With a huge grimace, she slowly moves her face up to it and starts licking it.

**EXT./ESTAB. THE QUAHOG JAZZARIA - EVENING**

Limos are dropping people off. A long line of people are waiting to get in. Spotlights swing across the sky. Peter and Lois cross to the club. Like everyone else, they are dressed formally.

LOIS

Wow, all these people to see our  
Stewie and Brian. (THEN) Oh, Peter,  
look at the long line.

PETER

Not a problem, Lois.



Peter whisks Lois to a service entrance.

**INT. THE QUAHOG JAZZARIA - CONTINUOUS**

Like the long handheld shot in Goodfells, we follow them down some stairs and into the busy kitchen. An OLD GUY in a tux nods to them.

LOIS

I knew Brian was spending a lot of  
time with Stewie but I had no idea  
they put a whole show together.

They take another set of stairs down into a basement. They run into SPINAL TAP, hopped up to do a show.

SPINAL TAP

Rock 'n' Roll!/ Whooo!/ All riii--!

Spinal Tap crosses off. Peter and Lois go down another staircase. Suddenly they're crossing through a fiery hell. They pass a locker that reads, "Reserved for Jay Leno."

PETER

(RE: SIGN) I'm not surprised.

Peter takes Lois through a door that leads them back outside...

**EXT. THE QUAHOG JAZZARIA - CONTINUOUS**

...to the end of the line of people waiting to get in.

PETER

Here we are.

LOIS

(IMPRESSED) Peter. I had no idea you  
were so connected.

**INT. BAR/SHOWROOM - LATER**

The place is packed with PEOPLE dressed in formal attire. There's a full BIG BAND on the stage.

EMCEE

And now Club Jazzaria is proud to  
present, straight from the bar,  
Quahog's own Rat Pack!

The audience **goes nuts**. The band plays a **bouncy riff**. Frank Jr., Brian, (both drinking and drunk) and Stewie swagger on stage. They are wearing TUXES. The audience **laughs** hysterically at everything they say.

FRANK JR.

Ooo, how'd all these people get in my  
room?

STEWIE

It's unlikely that this is your room,  
there are no hookers in it.

FRANK JR.

(TO PETER AND LOIS) Wow, sir. I hope  
that's the wife. 'Cause, you know,  
they don't allow pets in here.

Peter and Lois at a table.

LOIS

Peter, they're all so adorable up  
there.

BRIAN

Hey, Frank. I ever tell you I got a  
grandmother, eighty-eight years old,  
doesn't need glasses... she drinks  
right out of the bottle.

He takes a big gulp from his drink.

STEWIE

Hey. If you want to see a real show,  
run in the kitchen and yell  
"immigration"!

Frank Jr. holds up Brian.

FRANK JR.

I'd like to thank the A.S.P.C.A. For  
this award.

STEWIE

How about we sing before I go into  
puberty?

The band **kicks up** a Sinatra big band swing song, vaguely in  
the style of "Here's To The Losers."

FRANK JR.

ALL YOU GUYS ARE NOTHING / YOU WISH  
YOU WERE LIKE US / WE'RE THE BOOZERS /  
YOU'RE THE LOSERS / THAT RIDE THE BACK  
OF THE BUS.

STEWIE

WE'RE GODS WHO ARE GREAT SINGERS /  
THAT YOU CANNOT TOUCH / YOU'RE A REAL  
NOBODY / WE DON'T LIKE YOU ALL THAT  
MUCH.

BRIAN

WE'RE PAID TO PARTY ON THE STAGE / AND  
WE DRINK FREE SHOTS / YOU'RE JUST TOM,  
DICK AND HARRY / AND THE HAVE-NOTS

As the song continues, begin **MONTAGE:**

**EXT. THE QUAHOG JAZZARIA - NIGHT (MONTAGE)**

The guys being mobbed by FANS outside of the club.

**EXT. STREET - DAY (MONTAGE)**

The guys being chased by HOT WOMEN. They corner the guys and we see from behind as they whip off their shirts, revealing their breasts.

**INT. ROYAL COURT - DAY (MONTAGE)**

A QUEEN knighting the guys with a sword. Then she whips off her shirt.

**EXT. QUAHOG TOWN SQUARE - DAY (MONTAGE)**

The Quahog Town Square, MAYOR WEST reveals a statue of the guys. He whips off his shirt.

**INT. X - DAY (MONTAGE)**

A record cover flies across screen. It's a picture of the guys in tuxes. The title reads: "The Rat Pack Swing Quahog." The Quahog Variety flies from the other side of the screen. It's headline reads, "Quahog Rat Pack Bigger Than Christ in 18 to 49 Demo."

BRIAN/STEWIE/FRANK JR. (V.O.)

WE ARE THE GREAT ONES/ WE ARE BETTER  
THAN YOU/ BIGGER THAN GLEASON/ AND  
JESUS CHRIST TOO / WE ARE THE GREAT  
ONES/ AND ALL DAT JAZZ / WE ARE THE  
GREAT ONES/--

STEWIE (V.O.)

PLEASE KISS MY ASS.

The audience **applauds** and **cheers**.

**END MONTAGE**

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. MEG'S BEDROOM - SAME**

Meg is hanging up an Indigo Girls poster. Lois enters.

LOIS

Look, Meg, about this whole gay  
thing...

MEG

Ma, men suck.

LOIS

Listen, I think if you found the perfect guy who gave you as much attention as your gay friend, you'd be changing your tune. So, I did a little research on the internet and I found... Kent.

KENT, a perfectly handsome guy, steps in.

LOIS

Kent, this is Meg who I told you about.

Kent sees Meg. He is suddenly frozen in horror.

KENT

(SCREAMING) AHHHHHHHHHHHHH!

He runs out the room. We hear the front door slam. We hear **gunshots** come from the front yard.

MEG

See. And you wonder why I'm gay.

Kent suddenly steps back into the room with a bloody bullet wound in his neck.

KENT

(WEAK BUT FLIRTATIOUS) Gay? So, why don't... you and I hang out? Maybe hook up with... some of your friends?

He drops to the floor.

**EXT./ESTAB. CLEVELAND'S DELI - MORNING**

Frank Jr., Brian, (who are very drunk) and Stewie, still in their tuxes, stumble in. Cleveland comes out from behind the counter.

CLEVELAND

I'm sorry, fellas but we aren't open yet.

Brian wads up some money and whips it in Cleveland's face.

BRIAN

Shut up, Smokey, and make us some eggs.

FRANK JR.

I guess this guy doesn't know who we are.

CLEVELAND

It doesn't matter to me who you are, we're still closed.

BRIAN

Looks to me like you're open.

Brian takes a chair and throws it **through** the front window, **shattering** it to pieces. The guys **laugh hysterically** as Cleveland looks on in shock.

**EXT./ESTAB. MORT'S PHARMACY - LATER**

**INT. AISLE FIVE - SAME**

Frank Jr., and Brian (still drunk) and Stewie are standing there with MORT.

BRIAN

(TO MORT, RE: STEWIE) The kid has a rash, man. How -- How could you not have powder?

MORT

We are getting powder on Tuesday.

FRANK JR.

Mort, seriously, do you know who we are?

STEWIE

Show him who we are, Brian.

Brian **punches** Mort in the face sending him back into the shelves, **knocking** him to the floor. The stuff from the shelves **falls** on top of him.

BRIAN

(YELLING OUT) Clean up! Aisle Five!

The guys **laugh hysterically**.

EXT./ESTAB. QUAHOG CHILDREN'S HOSPITAL - MORNING

INT. CAFETERIA - SAME

Frank Jr., and Brian (drunker than ever) and Stewie are **performing** for a group of SICK KIDS sitting in a semi-circle around the guys. A small trio is **playing**.

FRANK JR.

Great gig. Sick kids at ten a.m.

Remind me later to punch my agent.

A KID'S life support machine starts beeping wildly. A concerned NURSE quickly wheels him out.

BRIAN

Good-- Get him out of here. The reflection from his bald head was blinding me.

FRANK JR.

During the show we must ask you kids to put your life support machines on vibrate.

Our guys **laugh hysterically**.

BRIAN

Here, this'll shut 'em up.

Brian pees on a sickly kid's machine. It starts to **spark**, smoke and short out. Everyone looks on in horror.

STEWIE

(SHOUTING TO BRIAN) Wha-- What is wrong with you, man?! That's it! You have crossed the line you -- Ahh!

Stewie takes a running start and jumps on Brian. They scuffle. Frank Jr. steps in.

FRANK JR.

Whoa, whoa. Break it up.

It turns into an out and out brawl. Kids are quickly being wheeled out of the room. SECURITY GUARDS jump into the fray.

**EXT./ESTAB. QUAHOG POLICE HEADQUARTERS - LATER**

**INT. HOLDING TANK - SAME**

Brian, Stewie and Frank Jr., are in the holding tank. Stewie, pissed, paces back and forth.

STEWIE

...I mean, what the hell did you think you were doing?

BRIAN

Just havin' fun, Pally.

STEWIE

That doesn't mean you can have total disregard for the world around you.

BRIAN

You're the one that's been trying to destroy the world.

STEWIE

Yes, but at least I do it with a modicum of taste.

BRIAN

What's the big deal? I'm living. He's dying.

STEWIE

Wh-- What? You --!

Stewie moves to attack Brian again. Frank Jr. holds him back. Stewie keeps throwing punches in the air. Peter crosses in with a COP.



COP

C'mon, break it up.

STEWIE

Luckily for you the fat man is here to  
save your ass.

PETER

C'mon. Let's go home.

BRIAN

I'm not going anywhere.

PETER

C'mon--

Peter reaches for Brian. Brian suddenly, like a crazed  
animal, pounces on Peter and bites him on the shoulder.

PETER

Oh, god! Oh, god! Get him -- He's --

Ahh! Ahh!

Brian lets go. Peter drops to the floor and flounders  
around, crazy with pain. The cop tazers Peter.

PETER

Ahhh! AHHH!

**END OF ACT TWO**

ACT THREE

**EXT./ESTAB. GRIFFINS' HOUSE - MORNING**

**INT. GRIFFINS' LIVING ROOM - SAME**

Brian is sleeping in the couch. Peter, with a bandaged arm, cautiously tiptoes downstairs carrying a big uprooted hedge in front of him. He's using it to hide from Brian. He spots Brian.

PETER

(PANICKED WHISPER) Ahh.

He closes the hedge in front of his face. Beat. He cautiously peers through it. He notices a little nest in the hedge.

PETER

(QUIETLY TO HIMSELF) Ooo, look at

that. A birdie's nest. That's so--

A huge CONDOR swoops down and starts ripping at Peter's face.

PETER

Ahh, ahh, Oh sweet god!

Peter falls down the stairs. The condor flies off with her nest. Lois runs in from the kitchen.

LOIS

Peter, what's going on?

TOM (V.O.)

Quahog's own Stewie and Brian Griffin  
were arrested last night along with  
Frank Sinatra Jr.

LOIS

What?

**ANGLE ON the TV.**

**INT. CHANNEL 5 NEWS ROOM - DAY (ON TV)**

TOM and DIANE are at the news desk.

TOM

Known as the Rat Pack, they went on a drunken rampage and trashed stores and restaurants and were finally arrested when they broke out fighting after one member was to said to have peed on a sick child. And speaking of being peed on, how's that new boyfriend, Diane?

DIANE

Hm, Tom, I was going to ask you the same.

**INT. LIVING ROOM - DAY (BACK TO SCENE)**

LOIS

(ANGRY) Brian! You dragged my Stewie into this.

PETER

(WHISPERING) Lo-- Lois. Sh-sh. Careful. Don't get him--

LOIS

(GETTING ANGRIER) I trusted you to look out for him and you get. Him. Arrested!

BRIAN

Uh, well, sorry but, uh, after all, I am just a dog.

LOIS

(YELLING) That is no excuse.

Peter is holding a whip and a chair like a lion tamer.

PETER

Lois, you're -- Don't -- He's--

LOIS

(YELLING) I can't believe you got my  
baby arrested. Where is he? Stewie?

Lois **runs** upstairs. Peter finds himself alone with Brian.  
He starts to tiptoe away from him.

BRIAN

Peter, what channel is--

Brian, in a sudden move, reaches for the remote.

PETER

(FREAKED OUT) Ahhh!

Peter, in a panic, **kicks** and **punches** and quickly shoves Brian  
towards the front door.

PETER

No! No! Not again! Out! Get-- Get  
out! You mangy, wild animal freak!

Peter **kicks** Brian out the front door and **locks** it behind him.

**EXT. GRIFFINS' FRONT YARD - CONTINUOUS**

Brian, with his ears down, his tail between his legs and his  
shoulders slumped, walks away dejected. It starts to rain.

**EXT./ESTAB. GRIFFINS' HOUSE - LATER**

**INT. MEG'S BEDROOM - SAME**

Meg is sitting with Sarah. Lois steps into the room.

SARAH

No way, Rosie O'Donell is way hotter.

LOIS

(POINTEDLY) You know, you make such a  
wonderful couple. How come I never  
see you two makeout?

MEG

(MORTIFIED) Mom!

**ANGLE TO REVEAL** Quagmire, Cleveland and JOE on a ladder outside the window.

LOIS

I mean, if you wanted to, I wouldn't have a problem with it. So... That's it. Have fun.

Lois exits.

SARAH

You know, Meg, she's right. We've never kissed.

MEG

Yeah, I know but--

Sarah moves in closer to Meg.

**ANGLE BACK ON** Joe, Cleveland and Quagmire on the ladder.

JOE

Giggiddy. (REALIZING) Oh, god. Was that me?

**ANGLE BACK ON** Sarah as she gives Meg a long, deep kiss on the lips. Meg grimaces.

**ANGLE BACK ON** Joe, Cleveland, Quagmire and JOHN BELUSHI (in his Bluto sweatshirt) on top of the ladder. The kiss is too much for Belushi, he reels back, pulling the whole ladder with him. It falls backwards, sending the guys **tumbling** to the ground.

**ANGLE BACK ON** Sarah, who finishes her slow, romantic kiss. She gets up and starts to cross out.

SARAH

(ROMANTICALLY) That's just a little something for you to think about.

Sarah exits. A beat. Meg **violently throws up**.

**INT. GRIFFINS' KITCHEN - LATER**

Lois is serving dinner. Peter, Chris and Stewie are at the table. Meg enters.

STEWIE

Well, if it isn't K.D. Griffin.

LOIS

Hey, Meg. Where's Sarah? I thought she was having dinner with us.

MEG

Mom, you were right... I'm not gay.

LOIS

I told you, Meg. I'm just glad you got to explore and learn a little more about yourself.

PETER

I didn't have to go through any self-exploration crap. I found out about myself on the Antique Road Show.

**INT. ANTIQUE ROAD SHOW APPRASIAL AREA - DAY (FLASHBACK)**

The APPPRAISER, a middle-age balding guy, is carefully inspecting Peter who is sitting on a table. A middle-age WOMAN stands-by waiting anxiously.

APPRAISER

(TO WOMAN) Let's see... Well, it's really pretty old. Circa, I'd guess it's probably from the early sixties. It's damaged so it's hard to tell exactly what it is. But, I think it was used to scare children. Any guesses on the value?

ROAD SHOW WOMAN

Five dollars?

APPRAISER

Ah, well, I'm sorry to say it's  
completely worthless.

CHYRON: Completely worthless.

INT. KITCHEN - DAY (BACK TO PRESENT)

CHRIS

Meg, now that you're not gay anymore,  
you can shave off that moustache.

MEG

I did.

Lois is about to put food in Brian's plate.

LOIS

Where's Brian?

MEG

I don't know. I haven't seen him all  
day.

PETER

(COVERING) I bet that time in jail has  
him freaked out. I know it'd freak me  
out. At first. But I'd get used to  
it. Then I'd learn to relax and enjoy  
it.

LOIS

No, I don't think it was the prison  
food. He's really been depressed ever  
since Stewie stopped playing with him.

STEWIE

Ooh, sure. Dump it all on the  
shoulders of the baby.

Stewie slides out of the chair unnoticed. He finds his  
raincoat and puts it on.

STEWIE (CONT'D)

Yes. Great parenting, Lois. And if  
you think I'm going to put on my  
slicker and go out there and look for  
him, you are vastly mistaken.

Stewie slips the hood on and crosses off unnoticed.

STEWIE (CONT'D)

Don't wait up.

CHRIS

Dad, I like girls. Does that make me  
a lesbian?

PETER

Ask your mother. She's the expert on  
those things.

**EXT. QUAHOG CITY STREET - EVENING**

Stewie takes a flyer from a big stack and staples it on a  
fence. The headline above Brian's picture reads, "Lost Dog.  
Name: Brian." Stewie looks worried.

**INT. STRIP CLUB - LATER**

It's pretty crowded. Stewie is showing the BOUNCER the  
flyer. The bouncer shakes his head no. Stewie looks up at  
the STRIPPERS.

**INT. STRIP CLUB - LATER**

Stewie (with a wad of cash in hand) is very happy as a  
STRIPPER IN A BIKINI shakes her huge boobs near his face.

**INT. CITY MORGUE - LATER**

A concerned Stewie looks on as the CORONER lifts a sheet off  
of a body. Stewie looks away. He shakes his head yes.



**ANGLE ON** the body. It's the stripper.

**EXT. QUAHOG CITY STREET - LATER**

Stewie climbs up a telephone pole to **staple** up the last flyer. He looks around.

STEWIE

(SUDDENLY EXCITED) There he is!

He shimmies down the pole.

**EXT. ALLEY - CONTINUOUS**

Brian is sitting near a dumpster, smoking. He's UNSHAVEN, his fur is matted and he's depressed. Sitting next to him is a down and out EDDIE MONEY.

BRIAN

How could the record company not give  
you what you wanted, you're Eddie  
Money, for chrissake.

EDDIE MONEY

Yeah, so I told 'em to take a hike.  
That's when I started my own label.

BRIAN

Hm. At the time, I bet it sounded good  
on paper.

EDDIE MONEY

Yeah. (THEN) Hey, you got like fifty  
cents I can borrow?

Brian gives Eddie Money some change. Eddie crosses off as  
Stewie crosses in.

BRIAN

Stewie? What the hell are you doing  
here?

STEWIE

I've been all over town looking for  
you.

(MORE)

STEWIE (cont'd)

I'm all damp and clammy and my marble sack is sticking to my thighs. So, c'mon, let's get going. We've got a big show tonight.

BRIAN

No. No more shows. The music thing was just a distraction. It was keeping me from dealing with the fact that (SUDDENLY YELLING) life sucks!

STEWIE

Save the boo-hooing for the train ride home.

BRIAN

I am home. Right here, in the streets. 'Cause if I have nothing... I'll have nothing to lose when I die.

STEWIE

You have a family that cares for you. You can't just pretend they don't exist.

BRIAN

They don't care about me. They're the one's who kicked my ass out on the streets.

Stewie turns quickly and squirts fake tears in his eye.

STEWIE

(FEIGNING SADNESS) And what about me...? Do I no longer exist?

BRIAN

Uh, I saw what you did there. The  
tear thing -- That was good. Yeah.  
But, no, I'm here. Me and Eddie  
Money. (THEN) Anyway, I'm uh, gonna go  
look for edible poop, so--

STEWIE

Okay, fine. Whatever. (HIDING REAL  
SADNESS) If you ever find my old  
friend Brian under that smelly and  
matted dog fur, tell him to look me  
up, will you? (THEN) So, goodbye.

There's confusion over whether or not they're going to shake  
hands or hug or both. It's awkward.

STEWIE

I'm never good at--

They hug.

STEWIE

Yes, there it is. Okay, so, it's  
goodbye then.

Stewie walks off. Brian sits and rests his head in his hands  
and takes a **deep breath**.

**ANGLE ON** the telephone pole. The wind blows Stewie's "Lost  
Dog" flyer off of it. It sails away...

Brian sees the flyer drift down and land next to him. He  
picks it up and reads it. We see the smaller print under the  
photo reads, "His family loves him and will miss him  
dearly..." Brian takes a **deep breath**. Eddie Money crosses  
in with a pair of dirty, ripped and soiled underwear.

EDDIE MONEY

Hey, Bri. I'll trade you this  
underwear for a cigarette.

EXT./ESTAB. QUAHOG MALL - LATER

INT. MALL - SAME

Meg is with Sarah.

MEG

(UNEASY) Sarah, uh, you're one of the coolest people that I've ever known. And I really haven't been honest with you.

SARAH

I know. You want to be the girl of this relationship. No, Meg, you are clearly the guy.

MEG

No, Sarah, listen. I have something I need to say.

SARAH

Okay. Go ahead. If you need an understanding ear, I'm always here for you.

MEG

Sarah. I'm not gay.

SARAH

(INSTANTLY ANGRY) You ugly waste of my life!

Sarah **punches** Meg in the face, sending her to the ground. She storms off.

MEG

Wow! That was totally cool! I was  
the one who got to break up with  
someone for once... It feels so  
great.

She gets up and wipes a little blood from her lip and crosses  
off.

**ANGLE ON** an OLD LADY WITH BINOCULARS sitting on a bench.  
She's been watching the whole thing. She takes off a mask,  
it's Quagmire.

QUAGMIRE

Damn! Well, I guess that's the end of  
that.

Two guys pass, arm in arm. This gets Quagmire's attention.

QUAGMIRE

Aw right.

He watches them with his binoculars as they sit on a bench  
together.

**EXT./ESTAB. THE QUAHOG JAZZARIA - EVENING**

It's another big night.

**INT. BAR/SHOWROOM - SAME**

It's crowded. Frank Jr. and Stewie are in mid show and the  
people are loving them.

FRANK JR.

(SINGING A BALLAD) LOVE WALKED RIGHT  
IN AND SCARED THE SHHHH--ADOWS AWAY.

**Rimshot.**

STEWIE

(SINGING) DANCIN' IN THE DARK / I  
BANGED MY KNEE 'CAUSE WE WERE DANCIN'  
IN THE DARK.

BRIAN (O.S.)

(OVER THE SOUND SYSTEM) Is that  
singing or is there a moose in heat?

STEWIE

Oh my, could it be?

The audience **applauds** as Brian, in a tux, struts on stage.

FRANK JR.

Well, look at the cat that the cat  
dragged in.

BRIAN

I figured I better get back and help  
you guys before you get yourselves  
fired.

STEWIE

Okay, then let's swing.

BRIAN

(TO THE BAND) Take us home, guys.

The band **plays** the end of their song.

FRANK JR./STEWIE/BRIAN

(SINGING) WE ARE THE GREAT ONES / AND  
ALL DAT JAZZ/ WE ARE THE GREAT ONES /

STEWIE

PLEASE KISS MY ASS.

The audience **cheers**.

**EXT./ESTAB. GRIFFINS' HOUSE - NEXT DAY**

**INT. LIVING ROOM - SAME**

Peter, still bandaged, is sitting on the couch with Brian.  
The rest of the family is gathered around.

BRIAN

So you see, Peter, I was going through hell. I was hooked on the quote-unquote, back pills. And I was on the booze--

PETER

That's nice, Brian. I just don't want you to hurt me again.

BRIAN

I'm just saying, that wasn't me.

(THEN) I mean, still, I could kill you in like a second if I wanted to.

Peter, in quick flying **punches** and **kicks**, shoves Brian out the door again. Peter looks out after him.

PETER

Hey, Brian. Just kiddin'. Hehehe.

The rest of the family starts **laughing** as a beat-up Brian steps back into the house. After a beat he starts **laughing** with them. We freeze frame as we hear a loud **applause track**.

ANNOUNCER (V.O.)

"Laverne and Shirley" was filmed before a live studio audience.

**END OF SHOW**

**FAMILY GUY**

"Brian Sings and Swings"

Production #4ACX21

Written by

Mike Rowe

Directed by

Chuck Klein

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

Chris Sheridan

TABLE DRAFT

January 17, 2005

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# **“BRIAN SINGS AND SWINGS”**

## **CAST LIST FOR #4ACX21**

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN  
CHRIS GRIFFIN.....SETH GREEN  
MEG GRIFFIN.....MILA KUNIS (SUB: ALEX BORSTEIN)  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE  
  
CHUD.....TBD (SUB: JOHN VIENER)  
DEATH.....TBD (SUB: ALEC SULKIN)  
DINOSAUR.....TBD (SUB: SETH GREEN)  
DOCTOR #1.....TBD (SUB: MARK HENTEMANN)  
DOCTOR #2.....TBD (SUB: STEVE CALLAGHAN)  
DOCTOR #3.....TBD (SUB: CHRIS SHERIDAN)  
EDISON.....TBD (SUB: SETH MACFARLANE)  
EMCEE.....TBD (SUB: JOHN VIENER)  
FRANK JR.....TBD (SUB: DANNY SMITH)  
GAIL.....TBD (SUB: ALEX BORSTEIN)  
GENE SHALIT.....TBD (SUB: ALEC SULKIN)  
GUY.....TBD (SUB: JOHN VIENER)  
HENRY V.....TBD (SUB: JOHN VIENER)  
HOOKER.....TBD (SUB: ALEX BORSTEIN)  
INDY.....TBD (SUB: JOHN VIENER)  
JOE.....PATRICK Warburton (SUB: JOHN VIENER)  
KID .....TBD (SUB: SETH GREEN)  
KIRSTEN.....TBD (SUB: ALEX BORSTEIN)  
LITTLEFOOT.....TBD (SUB: SETH MACFARLANE)  
MALE VOICE/COREY.....TBD (SUB: MIKE HENRY)  
MAN.....TBD (SUB: CHRIS SHERIDAN)  
MAN ON STREET.....TBD (SUB: SETH GREEN)  
MARIAN.....TBD (SUB: ALEX BORSTEIN)  
MAYOR WEST.....ADAM WEST(SUB: SETH MACFARLANE)  
MR. BERLER.....TBD (SUB: SETH MACFARLANE)  
NEIL.....SETH GREEN  
NURSE.....TBD (SUB: ALEX BORSTEIN)  
OFFICER HOROWITZ.....DANNY SMITH  
PATRON.....TBD (SUB: STEVE CALLAGHAN)  
PRETTY WOMAN.....TBD (SUB: ALEX BORSTEIN)  
QUAGMIRE.....SETH MACFARLANE  
SAM.....TBD (SUB: SETH GREEN)  
SARAH.....TBD (SUB: CHERRY CEVAPRAVATDUMRONG)  
SNAKE.....TBD (SUB: SETH GREEN)